

WHAT NELL BRINKLEY SAW AT "THE PIRATES OF PENZANCE"



THE PIRATE KING, EUGENE COWLES.

ALICE BRADY, PRETTY AND BLACK-EYED.

THE LADY AND THE PIRATE, BLANCHE DUFFIELD AND ARTHUR ALDRIDGE.

THE UNHAPPY POLICEMAN, DE WOLF HOPPER.

Amusements

THEATRE—Willard Mack returns to the company in the role of Clarence Van Landt, while Albert Spears, a Salt Lake girl, has been given a place on the bill.

"The Spendthrift" runs all week with the regular matinees Thursday and Saturday.

THEATRE—Sullivan-Conwayville. Matinee daily at 2:30. Evening performance, Wednesday, 8:15. Bill changes Wednesday.

THEATRE—Levey vaudeville. Matinee daily at 2:30. Evening performance, Wednesday, 8:15. Bill changes Wednesday.

centers in the appearance of Florence Stone at the Orpheum tonight in the title role of "The Spendthrift." Porter Emerson's story of the wife who

husband to bankruptcy and played herself in a false her endeavor to straighten

angle. ne, who will be co-star at with Mr. Mack, recently

success of the role at theater, San Francisco. In the play Walter Anthony, in

performance of Miss Florence the role of the spendthrift

not short of splendid. She as played her, save in the where, it seemed to me, her

more expensive than the by Mrs. Ward, sunk from

poverty, should suggest, the scenes where Florence

to impersonate the impenetrable, self-centered and self-

Ward, ruthlessly ruining her through her extravagance, to

climax where she found the verge of a tragedy, and

the awakening through sor- realities of life which her

own, too, will be happily cast. Rosa Roma returns to the company in the role of Clarence Van Landt, while Albert Spears, a Salt Lake girl, has been given a place on the bill.

"The Spendthrift" runs all week with the regular matinees Thursday and Saturday.

DIVERSITY marks the Empress bill this week so distinctly and thoroughly that playgoers can scarcely be wondered at for the manner in which they have supported the bill to date. Since the opening performance Wednesday afternoon, Manager McCoy declares he has had some of the heaviest crowds of the month, and so enthusiastic has been their reception of the nine acts that the em- cures have strung the programme out nearly half an hour longer than is usual at the Empress.

The extra time is well worth while, however, for it has been weeks since a snappier, brighter bill of varieties has found its way into the local Empress. The booking agents of the big circuit are apparently picking up all the variety novelties that the European stage affords. There are two of these acts on the Empress bill this week and both are capable of headlining the average vaudeville programme.

The Richardini troupe of acrobats offer one of the most sensational strong-arm and general strength exhibitions ever seen locally. There are three men and a woman in the company and their offering includes a number of most difficult and dangerous feats. The work is done so easily and gracefully, however, that one scarcely realizes the unusual lengths the performers are going in their work. Miss Wilma Richardini is billed as the strongest woman of the twentieth century and her performance proves that the claim is well made. She supports the three men from her shoulders and walks about the stage with them as one exhibition of her strength.

The Bartlett trio is another act out of the ordinary. The three men sing splendidly and offer a comedy sketch entitled "Spiven's Stage Door" that gives Mr. Bartlett, as the town clown, a variety of fun making that is rich with laughs.

The Royal Zanetto troupe of jugglers are on the programme as the opening act of the bill and they make good with a most difficult juggling turn. The two guys, brothers, in blackface, are as funny as the youngsters out in front could wish for, and the act has made a big hit with the growups.

Both men are skilled on wind instruments and their playing is one of the features of the bill.

"His Awful Nightingale" is a sketch in which G. Harris Eldon and Bessie Clifton are amusing and clever. The story is skillfully told and the work of Miss Clifton very rapid. Josie and Willie Barrows sing and dance in a way that wins them a good many friends and the act is nicely costumed.

The Pathe pictures lend a deal of interest to the bill, as the events portrayed are out of the usual line of motion pictures.

There is a flood of girls headed Empressward. Opening Wednesday afternoon, the Delmar Poster girls, ten pretty maids whose work has scored heavily all over the circuit this year, come to Salt Lake with a record of having proven the favorites of every Sullivan-Conwayville house they have visited this season. Eddie Harris and Weir Estey head the company.

Following this act will come James P. Fulton and Mattie Choate, supported by a brilliant cast of players in George Ade's great vaudeville sketch, "The Mayor and the Manicure."

Miss Rae Elmore Ball is a violin virtuoso, and Barnes and Barron are to present "After the Reception."

Tokio Kishio is a Jap who makes a famous slide for life on a wire from the top of the theater to the stage, and Jimmie Dealy and Hattie Barlow will make their first local appearance in songs and dances. Arturo Ballerini's

trained dogs will furnish the novelty of the bill.

by Johnson's clever troupe of performing canines. This act is one of the most pleasing animal acts on the vaudeville stage, and is entertaining to both young and old.



FLORENCE STONE.

Who Will Make Her First Appearance as Co-Star With Willard Mack in "The Spendthrift" at the Orpheum Tonight.

trained dogs will furnish the novelty of the bill.

FOLLOW the crowds to the Colonial" seems to be a popular slogan in Salt Lake today.

The Colonial is enjoying a crowded house at every performance. Levey vaudeville has scored a ten- strike, and if the management keeps

up the pace it has set in the bills to follow, the Colonial should be packed at each performance during the week.

Considered from every standpoint, it is probably the biggest value ever given in Salt Lake for any theatrical entertainment. The policy of the theater is to give five acts of eastern vaudeville, together with three exclusive motion pictures, which forms a varied programme of almost two hours' duration.

The bill which opened at the Colonial yesterday afternoon is undoubtedly the strongest so far offered, and is headed

by Johnson's clever troupe of performing canines. This act is one of the most pleasing animal acts on the vaudeville stage, and is entertaining to both young and old.

The Premier trio of singers render both popular and classical selections in a manner that makes their act one of the most popular on the bill.

Chet Wilson, a mild-mannered young man, demonstrates that he is a cartoonist par excellence, and his cartoons of local celebrities make one of the biggest hits of the bill.

Hall and Hall, two sharpshooters of local celebrities make one of the biggest hits of the bill.

note, offer an act varied with trick, fancy and difficult shooting. Something new in the juggling line is offered by Miller. The photo-plays are all first-class subjects that have never been seen before in Salt Lake.

The programme changes Saturday afternoon. There is one performance in the afternoon from 2:30 till 4:30, and every evening continuous performance from 7:15 till 11:15.

At this point a bevy of young girls invade the island. Now you must know that the only woman Frederick ever saw was his old nurse, who has, therefore, little difficulty in convincing him of her unmatched beauty. But now he sees an island full of Major General Stanley's daughters, whose charms immediately ensnare the hearts of the pirate band. Indeed, so firmly are they caught that, in the second act, they invade the moonlit ruins on the grounds of the major general's estate. And there, in a melodramatic trio, the baritone chief and the contralto nurse reveal to the tenor pirate (re-

tired) the paradoxical fact that, having been born on the 29th day of February, he has passed only five birthdays and, therefore, must return to the black flag for sixty-four more years. But, fortunately, the buccaneers have, one and all, capitulated so utterly to the major general's daughters that they determine to abandon the rolling main, admit they actually are all peers of the realm and submit to the indignity of taking their seats in parliament.

SUCH a summary gives one about as much idea of the brilliancy, quaintness, subtlety and wit of Sir William Gilbert's libretto as the conception one might get of the depth and poetry and sweep of a Shakespearean soliloquy by simply saying "And then Hamlet spoke about death." It is too late by many, many years to search for any new words of appreciation or praise for the master of all librettists; indeed, in this case it is just thirty-two years and six months too late, for "The Pirates of Penzance" was revealed for the first time January 31, 1879. It was sung in New York City, instead of first in London, the authors being in this country to superintend one of the numerous revivals of "Pinafore."

Sir William was thus able to direct every detail of the staging of "The Pirates." Sir Arthur Sullivan conducted the orchestra, and the Frederic was one Signor Broccolini, who actually was a simple John Clarke but derived an operan name from his native, un-Italian brough of Brooklyn. In none of the Gilbert & Sullivan operas is the composer more brilliant or more artistic than in this. None supplies so little spoken dialogue; and, thus put upon his mettle, Sir Arthur has been to the occasion with some- thing more than genius—with genius applied, developed and con- trolled by an exact knowledge of his art. While containing fewer haunting "tunes" than several other operas of the famous series, the "Penzance" piece maintains as high a level as the best; and it probably would give more delight to the thoroughly musically audi- ence than many better-known pro- ductions.

It would be a pleasure to dwell at almost boring length on the merits of the performance. Evidently profiting by the fate of "Patience," the management has reorganized its company with more attention to voices and to suitability than to mere "names." Josephine Jacoby, lately of the Metro- politan opera, has no difficulty with the mockingly melodramatic music of the love-lorn nurse and is especially admirable for her distinct delivery of the epigrammatic lyrics: Alice Brady, Viola Gillette and Louise Barthel meet all re- quirements—vocal, physical and histrionic—of the three "daugh- ters" who figure somewhere be- tween the chorus and the chief girl; and Blanche Duffield sings the leading part with such a pure, clear, melodious and strong voice, and with such a delightful method, as to make her bountiful success something like a triumph. She is not a beauty and she is not a great accomplished actress, but she is youthful, fresh and comely, and she handles an unexacting part in- telligently and discreetly; and her voice is of a quality rarely to be found outside of concert or our leading opera house.

What is rather more unusual, the

Pirates of Penzance Again
Old Opera Stirs Interest

By Vanderheyden Fyles

NEW YORK, June 15.—"The Pirates of Penzance" has succeeded "Patience," and "all has been forgiven and forgotten" in a whirlwind of success. The Casino is itself again! Are you familiar with "The Pirates?" It is sung so much more infrequently than "Pinafore" and "The Mikado" that I may be pardoned for a brief rehearsal of its whimsical and quaint plot. An island off the Corn- wall coast harbors a band of pi- rates. But lest you think illy of these admirable vocalists, I must tell you that they took up piracy only after looking over other busi- ness openings and concluding it was the most honorable modern occu- pation for young men, not to men- tion the healthfulness of open air employment. Furthermore, being orphans all, they are very tender- hearted to the parents, immedi- ately releasing any captive who declares himself so afflicted; the result being that, as the gruff but kindly pirate chief admits, "We capture an often offender!"

Among the outlaws is a tenor of 21, who came among them because, many years ago, his contralto nurse was directed to apprentice him to a pilot and, in her simple, girlish way, she confused the name with pirate. But, having come of age, Frederic is about to abandon the vocation and enlist in the English army, buccaneering having always been in opposition to his strict sense of honor; but, being "A Slave to Duty," to quote the sub- title of the operetta, he has kept faith until his twenty-first year.

AT this point a bevy of young girls invade the island. Now you must know that the only woman Frederick ever saw was his old nurse, who has, therefore, little difficulty in convincing him of her unmatched beauty. But now he sees an island full of Major General Stanley's daughters, whose charms immediately ensnare the hearts of the pirate band. Indeed, so firmly are they caught that, in the second act, they invade the moonlit ruins on the grounds of the major general's estate. And there, in a melodramatic trio, the baritone chief and the contralto nurse reveal to the tenor pirate (re-

tired) the paradoxical fact that, having been born on the 29th day of February, he has passed only five birthdays and, therefore, must return to the black flag for sixty-four more years. But, fortunately, the buccaneers have, one and all, capitulated so utterly to the major general's daughters that they determine to abandon the rolling main, admit they actually are all peers of the realm and submit to the indignity of taking their seats in parliament.

SUCH a summary gives one about as much idea of the brilliancy, quaintness, subtlety and wit of Sir William Gilbert's libretto as the conception one might get of the depth and poetry and sweep of a Shakespearean soliloquy by simply saying "And then Hamlet spoke about death." It is too late by many, many years to search for any new words of appreciation or praise for the master of all librettists; indeed, in this case it is just thirty-two years and six months too late, for "The Pirates of Penzance" was revealed for the first time January 31, 1879. It was sung in New York City, instead of first in London, the authors being in this country to superintend one of the numerous revivals of "Pinafore."

Sir William was thus able to direct every detail of the staging of "The Pirates." Sir Arthur Sullivan conducted the orchestra, and the Frederic was one Signor Broccolini, who actually was a simple John Clarke but derived an operan name from his native, un-Italian brough of Brooklyn. In none of the Gilbert & Sullivan operas is the composer more brilliant or more artistic than in this. None supplies so little spoken dialogue; and, thus put upon his mettle, Sir Arthur has been to the occasion with some- thing more than genius—with genius applied, developed and con- trolled by an exact knowledge of his art. While containing fewer haunting "tunes" than several other operas of the famous series, the "Penzance" piece maintains as high a level as the best; and it probably would give more delight to the thoroughly musically audi- ence than many better-known pro- ductions.

It would be a pleasure to dwell at almost boring length on the merits of the performance. Evidently profiting by the fate of "Patience," the management has reorganized its company with more attention to voices and to suitability than to mere "names." Josephine Jacoby, lately of the Metro- politan opera, has no difficulty with the mockingly melodramatic music of the love-lorn nurse and is especially admirable for her distinct delivery of the epigrammatic lyrics: Alice Brady, Viola Gillette and Louise Barthel meet all re- quirements—vocal, physical and histrionic—of the three "daugh- ters" who figure somewhere be- tween the chorus and the chief girl; and Blanche Duffield sings the leading part with such a pure, clear, melodious and strong voice, and with such a delightful method, as to make her bountiful success something like a triumph. She is not a beauty and she is not a great accomplished actress, but she is youthful, fresh and comely, and she handles an unexacting part in- telligently and discreetly; and her voice is of a quality rarely to be found outside of concert or our leading opera house.

What is rather more unusual, the

male singers are as admirable as the ladies. The clear diction of everyone cannot be too highly praised; nothing is more essential in the delivery of such gems of wit as the unexpected curves and twists of Gilbert's lyrics. Eugene Cowles seems at times uncertain about the "placing" of his notes, but, on the whole, sings the role of the bumptious, kindly pirate chief admirably; and nothing is left to be desired by the lieutenant of Richard W. Temple. Although Arthur Aldridge's acting, as the sim- ple-minded Frederic, cracks loud- ly of Gilbert & Sullivan perfor- mances in the Sunday school rooms, to raise money for a new pipe or- gan, his vocal ability more than makes up for his histrionic stiff neck. Much is to be said for a tenor who looks as though he could serve as fullback or longshoreman if the call came. Perhaps the most Gilbertian performance is the major-general of George J. Macfar- lane, a delightful combination of thorough understanding and able execution in both the verbal and the musical demands. And last but not at all least, there is DeWolf Hopper, a good Bunthorne, a bet- ter Mikado and a best Dick Dead- eye. His police sergeant ranks wor- thily with its predecessors. It is safe to say that no comedian in America could both sing and act these roles more satisfactorily. Like such masterful Isben and Pinero performances as Mary Shaw's "Mrs. Alving" and Mrs. Patrick Campbell's "Mrs. Tan- queray," Mr. Hopper's Gilbertian caricatures are the best embod- iment of their sort because they ap- preciate the author's genius and exact knowledge of the stage so thoroughly as to do their work— fine work, as it is—scrupulously within the author's outline.

INASMUCH as Mrs. Sidney Drew wrote "Billy" for her husband and appeared in it in vaudeville, she may readily be suspected of har- boring a similar expansive scheme in the case of her newest piece, "The Still Voice." In that case, the actor who has been so invariably mentioned as John Drew's brother or Ethel Barry- more's uncle as to have suffered from the partial eclipse of his ability by his name, would come before us in an unfamiliar guise. Whether in a modern play or old comedy, the younger Drew has always played a spirited young buck, but in "The Still Voice" he is a hard, remorseless financier. He has amassed a fortune, generally at the cost of others. His daughter de- sires to marry the son of a business rival and is, of course, forbidden. Furthermore, the old man suc- ceeds in bringing about the finan- cial ruin of the father of the esti- mable youth. That boy is re- pulsed by the tyrant, as is his own lovely daughter. But when the hawking of newspaper "ex- tras" through the street outside brings news of the bankrupt's sui- cide, the virtual murderer col- lapses from the shock and, pre- sently, expires.

THIS fictional family crisis is enacted by five persons who are actually related closely—Mr. and Mrs. Sidney Drew and their son, S. Rankin Drew, and that promising young actor's girlish aunt, on the maternal side, Doris Rankin, and her husband, Lionel Barrymore. It is a pleasing cus- tom of the Drews, Barrymores and Rankins to act frequently in fam- ily casts. Nearly twenty years ago I saw Ethel and Lionel Barrymore, then making their very first efforts on the stage, in "The Rivals," with the majority of roles filled by relatives. They themselves were Julia Melville and Fag, respective- ly; their grandmother, the late great Mrs. John Drew, was Mrs. Malaprop; Mr. and Mrs. Sidney Drew were Bob Acres and Lydia Languish; the latter's father and sister, McKee and Phyllis Rankin were Sir Anthony Absolute and Lucy; and the young folks' hand- some father, the late Maurice Barrymore, was Captain Absolute.



THE DELMAR POSTER GIRLS.

Headliners at the Empress This Week, Commencing Wednesday Afternoon.